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DEVELOPING A NEW PRODUCT: DANCE TEACHING MATERIAL FOR
TEACHERS IN FINNISH SCHOOLS

Bachelor's Thesis 2014

ABSTRACT

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Developing a New Product: Dance Teaching Material for
Teachers in Finnish Schools

Bachelor's Thesis

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novation

The purpose of this thesis was to aid the development of dance teaching material for physical education teachers in Finnish schools. In her job as a dance teacher and group fitness instructor the writer has repeatedly encountered the fact that there exists a need for such a product. The final purpose of this study is that it supports the development of a teaching material set which enables a teacher to teach a whole dance class in school surroundings. This thesis includes a study of the target group, importance and desired contents of such material.

A web-based survey was conducted of a sample of 101 professionals from the fields of education and physical training. The survey dealt with teachers' and instructors' job descriptions in relation to dance, their own experiences with teaching dance and using dance teaching materials, and their hopes and expectations towards new material under development. The results of the survey were analyzed statistically.

Based on the results of the survey a new product was designed and its production process started. Based on the study, the following conclusions were made: the material will be audio-visual and it will include clear written instructions. The product will also be modifiable to different age groups and different levels of skills.

TIIVISTELMÄ

KYMENLAAKSON AMMATTIKORKEAKOULU

International Business

KUOPPA, RIIKKA-LIISA

Uuden tuotteen kehittäminen: tanssinopetusmateriaali opettajille suomalaisiin kouluihin

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Tutkimus pyrkii edesauttamaan tanssinopetusmateriaalin kehittämistä liikunnanopettajille suomalaisiin kouluihin. Kirjoittaja on työssään tanssinopettajana ja ryhmäliikunnanohjaajana törmännyt toistuvasti siihen, että kyseiselle materiaalille on valtava kysyntä. Tekijän lopullisena tarkoituksena on luoda ehyt kokonaisuus, joka sisältää kaiken tarvittavan tanssitunnin opettamiseen koulussa. Opinnäytetyö sisältää tutkimuksen kyseisen materiaalin kohderyhmästä, tarpeellisuudesta sekä toivotusta sisällöstä.

Aiheesta tehtiin internetkysely, johon vastasi yhteensä 101 liikunnan ja opetusalan ammattilaista. Kyselyssä selvitettiin opettajien ja ohjaajien työnkuvaa suhteessa tanssiin, heidän omia kokemuksiaan tanssinopetuksesta ja tanssinopetusmateriaaleista, sekä heidän toiveitaan opetusmateriaalin suhteen. Kyselyn tulokset analysoitiin tilastollisesti.

Kyselyn tulosten perusteella suunniteltiin uusi tuote ja sen tuotanto alkoi. Tulokset antoivat myös vahvistuksia sekä kokonaisuuden konkreettiseen sisältöön että opetukselliseen materiaaliin, jota tuote sisältää. Tutkimuksen pohjalta tehtiin seuraavat johtopäätökset: opetusmateriaali tulee olemaan audiovisuaalinen ja sisältämään myös kirjalliset ohjeet. Tanssit ja harjoitukset siinä ovat sovellettavissa useille eri taso- sekä ikäryhmille ja opetettavaa materiaalia pyritään tarjoamaan riittävästi kokonaisen ja monipuolisen tanssitunnin toteuttamiseen.

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1 INTRODUCTION

The health of our nation is deteriorating. Our lives today consist of sitting in schools or workplaces, driving cars, working or playing on computers and watching TV. Physical training has become a separate part and a hobby in the lives of those who are active. But despite a recent boom in fitness and wellness there are still large sections of our population who do not get enough physical exercise to keep their bodies healthy. This lack of care is a massive burden on our population's health and our country's economy (THL 2014) but also a factor that diminishes the quality of life for many. All possible actions should be taken in order to re-direct the trends of growing obesity, osteoporosis, diabetes, and other problems related to the lack of exercise and poor physical fitness.

There are numerous reasons for people not to exercise, and because today we generally do not need to do physical work for our living, it requires dedication to take action and participate in hobbies that are stressful to your body in a good way. Most of us know some form of exercise that we enjoy but we did not know that we enjoyed it before we tried it first. The best place for our youngsters to try on new things is school. This is partly due to the fact that the majority of students in our basic education system are required to take part in physical education classes, which makes it a must, but also due to the fact that in schools we have the resources and trained professionals to make students aware of different sports and exercises and to guide them accordingly. They say that old habits die hard and that what you learn when you are young you will still remember when you are old. This applies to exercising as well. People tend to stick with the habits they embrace when they're young and exercising is often one of these healthy lifestyle choices.

But not everyone is a competitive athlete by nature. Some of us much prefer a form of exercising that brings us joy and other emotional benefits along with physical health. These are some of the reasons why dance is part of the curriculum for all basic education students between the ages 7 and 19. Physical education teachers should include it in their annual plan (Finnish National Board of Education 2014) for at least a couple of times a year. This is not much, it is the same amount as with any other sport in

schools, but it is enough to give students a chance to see if dancing is the kind of sport that suits them well. Oftentimes this is the case, and for many reasons.

Dance is generally not considered a competitive sport which for many is a relevant factor when choosing a form of exercise. Most people enjoy listening to music which in dance happens naturally and is even an essential part of an exercise. Also, all of us are not that competent in expressing ourselves verbally, and different art forms such as dance can become efficient channels of self-expression. In addition dancing is very social and can have very positive effects on the way children and teenagers experience their bodies and thus themselves in general.

There is a downside to teaching dance in schools, though. It is a very difficult and laborious sport to teach if one is not trained in it. Although it is a part of the curriculum most teachers dread the idea of having to prepare a dance class because it requires so much work. They would rather skip dancing altogether or make skilled students teach other students, or find readymade dance material to teach in a PE class.

I am conducting a research on developing a new product. The product I am working on is a dance teaching DVD for physical education teachers in Finnish schools. For most teachers, as mentioned, it is very difficult to prepare classes if they have no personal contact surface to dancing. Dance is only briefly touched in their education at the Jyväskylä University and on top of this, dance is the sort of activity in which trends come and go. When working with teenagers it is quite important to be at least in the right decade. Many teachers say that they have no idea of what's "hot" at the moment and what's not, and that they find it very difficult to create dance routines and classes for their students, for that reason many take classes in dance schools and may be very advanced in it.

In my job as a dance teacher, I have been giving the physical education teachers of Kymenlaakso an intensive course in dance once a year for the past few years. The course has usually consisted of choreographic routines in a couple of different dance styles, i.e. contemporary dance and street, and some additional exercises such as warm-up. The purpose of the course has been to give the teachers ready-made material to take with them and put into practice. Based on the teachers' wishes I've also taught them a choreographed warm-up or technique exercises that they can then add to the class while teaching dance to their students. These intensive courses have been very

popular and the participating teachers have gratefully told me that they still use something I've taught them a couple of years ago. Getting finished material from a professional is extremely valuable to them and is one of the contributing factors for dance being a part of the curriculum in the sense that it should be.

2 RESEARCH METHODOLOGY

There are several options to carrying out research and to approaching a survey. For this study, I chose an exploratory research as the implemented research method. Typical characteristics of an exploratory research are that the research problem is not well understood, flexibility is essential, and there may be “suspects” that direct the research to a specific direction. Key skill requirements in exploratory research are “the ability to observe, collect information, and construct explanation that is theorizing” (Ghauri & Gronhaug 2010, 56). An example of exploratory research could be finding a medicine for a disease: what is it, and is there any? These questions are also asked in this study because at first it is not clear what I am looking for. Another factor is that I must also be very flexible in terms of how the results of the study will affect the product under development. Something unexpected could develop.

As a methodology of execution, the quantitative research method was chosen. A questionnaire was done on the Internet and shared with the target group via social and professional networks. Both closed and open-ended questions were used and the questions were categorized into three main categories. The quantitative research method was chosen because of the nature and objectives of the survey. A large number of respondents were needed and the questions included were formed in such a way that they fit this method of research most.

2.1 Research objectives

My research problem is this: how can I make it easier for the teachers to teach dance and let their students experience different styles and ways of moving via this art form that is also a sport? Underpinning that question the following further questions are asked: what is the best physical form and composition for such a teaching material, and what are the essential contents of the product? The objectives of this research are to discover the aspired form, contents and characteristics of a dance teaching material pack for teachers in Finnish schools so that such a product could be created and de-

veloped further based on these findings. I am aiming at gathering relevant information on the core product itself; how necessary the product is and what should it contain in order for it to serve as an answer to an existing need, as well as on the actual product; packaging and form, quality level, design etc. Features of the improved product will be researched further at a later point when the production process is seen fit to continue past its first rounds of development.

2.2 Research material

To find out about the wishes and demands concerning the product among people who teach dance or dance styled classes professionally, I conducted an online survey using Kyselynetti.com and shared it with both physical education teachers and fitness instructors. Kyselynetti is an easy-to-use questionnaire creating program that you can use either to create a simple customer satisfaction survey or a wider research on any topic you like. I chose the Internet as the distribution channel because it was important to reach a wide selection of participants. When creating a questionnaire in Kyselynetti, you can choose the type and number of your questions and the gathered data is automatically turned into charts and tables of different sorts. Saving time by having this part of the process automated was a good thing. The only disadvantage and time-consuming phase you encounter when using this program is that you still have to take care of the translation yourself, unless you are willing to pay for it. There is also a more advanced, costlier version of it.

In the questionnaire (appendix 1) I concentrated on four different areas: 1) current situation and position of the person answering, 2) the respondent's previous and current experience in dance and dance teaching material at work, 3) wishes and expectations that the respondent has when it comes to the new material and 4) background questions. All of the different areas except the background questions included several questions, both multiple choice and open-ended ones. My aim was to find out the amount of dancing that goes on in schools and the different leisure activity clubs and about the self-confidence the teachers and instructors experience when it comes to teaching dance as well as the perceived importance of this material to them.

The first part of the questionnaire concentrates on questions about the current situation and status of the members of the target group. This part is included simply to find out if the respondents -- and thus the answers -- have any relation to the market that our

product is aimed at, and also to discover any surprises in the variety of people who express interest towards the product.

The second part of the survey includes questions about the target groups experience in dance and their feelings towards teaching it. It is important to find out if the teachers even want to put more emphasis on dance and if so then what kind of difficulties are they facing in doing so, and what their aspirations towards the matter are. All of this will make the composing of the whole package easier and more structured.

The third part deals with hopes and expectations of the target group concerning a new dance teaching package. Finding out these matters is essential in regards to composing the set. In addition to these three categories there were a couple of background questions asked at the end of the survey. These include the respondent's age and gender. The answers will expose the composition of the test group.

2.3 Analysis methods

Due to the form of the questionnaire and the features of the program, the survey was done on univariate analysis as the method of analysis. The univariate analysis refers to the analysis of one variable at a time. The most common approaches to it are frequency tables, diagrams, measures of central tendency and measures of dispersion (Bryman & Bell 2007, 357-359). By using an SPSS program the answers were turned into pie charts and frequency tables. Pie charts are easy to understand and bring out the ratio of each category to the whole, whereas frequency tables show both the number of respondents and the percentage clearly (Bryman & Bell 2007, 357-358).

2.4 Stages of the research and development process

Stage 1 of the process included gathering a round of feedback and evaluation with a test group, which was done in spring 2013. The group consisted of some of the teachers who had previously participated in my courses. I asked them to share their thoughts on the matter and they contacted me with information about their needs and wishes concerning dance classes and the teaching material. Based on their input I started the process of planning the product as a whole. The teachers were asked to freely describe the sort of expectations and hopes that they had when it came to a

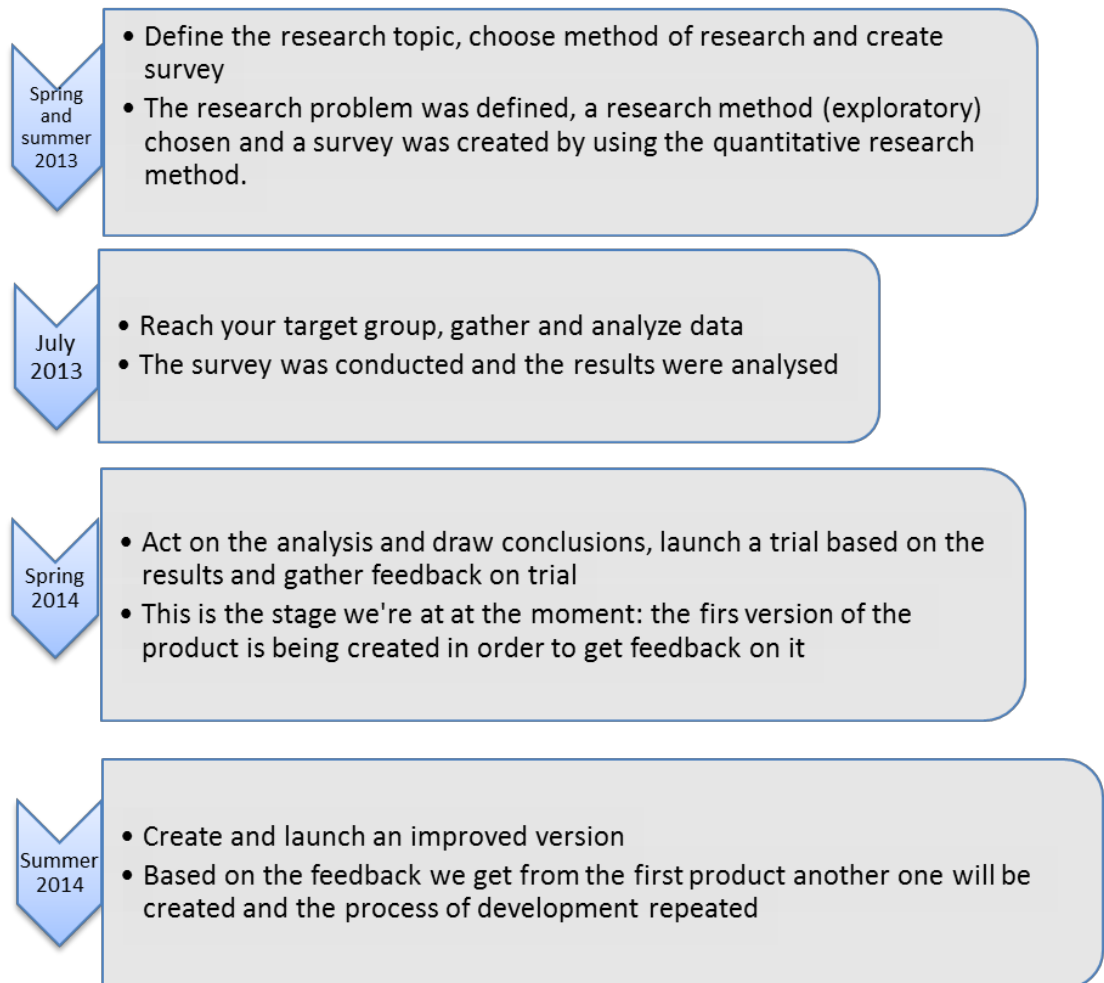
product such as this, and also if they had any experience with similar products and what had worked well in them and what had not (appendix 2).

A further study, the online survey, was done in July 2013 after I had established a sense of relevant matters via the first round of feedback. The results of the survey were then analysed in stage 2, and the process planned further based on these findings. At this time I had also discovered that I needed to partner with a production company to ensure that the technical side of the production was under control. I contacted Aranu, a production company that specialises in educational programmes. Aranu is a Kouvola-based company that produces programmes to schools for the whole of Finland. Filming of the first test exercise was supposed to happen early in 2013 and the second round straight after getting the first feedback from a test group. I had intentions of asking the teachers I'd worked with about the visual outlook of the product as well as the practicality of it. If things went well the whole product would have been finished by May 2013 so that it could have been marketed to schools by autumn 2013.

There were some unexpected obstacles with filming and editing the material and because of other obligations of the production team there were slight delays in the process. Due to changes in the schedule and due to the guidance and assurance the survey results gave us we decided to skip getting feedback on the filmed material and go straight into the final versions of the clips as, in fact, the whole process can be looked at as a trial. Our intention is to learn from this round and repeat the necessary steps in order to establish a fully polished product.

At the moment I am in the middle of the research process, in stage 3, and my aim is to develop a new product based on the research results. Stage 4 should be reached later this year. A timeline below (figure 1) depicts the stages of the process which will later also be processed from the viewpoint of new product development and marketing in chapter 4.6.

Figure 1: Timeline of the research and development process



3 THEORETICAL BACKGROUND

3.1 Literature review

New products account for 28 percent of company sales on average and even 100 percent in some dynamic industries (Cooper 2011). Jobber and Ellis-Chadwick (2013) state that there are four different types of new products. *Product replacements* are revisions and improved versions of existing products, *additions to existing lines* are products that are brought to the market alongside the original product but with small changes or additions made, thus deepening the product line. *New product lines* are a set of completely new type of products from a manufacturer, whereas *new-to-the-world products* are innovations that have not existed before.

There are also several different theories for new product development. Their purpose is to reduce “uncertainty through a series of problem-solving stages, moving through the scanning and selecting and into implementation – linking market and technology-related streams along the way” (Bessant & Tidd 2009, 164).

In Cooper’s Stage-Gate theory the production development consists of different stages and gates that the product must pass. Each stage filters an aspect of the development process, such as ideas, projects to business opportunities, or projects to product development, and so on. It is a structured staging process for the new products with “discrete stages, each with different decision criteria or ‘gates’ they must go through. Many variations to this basic idea exist (e.g. ‘fuzzy gates’), but the important point is to ensure that there is a structure in place which reviews both technical and marketing data at each stage” (Bessant & Tidd 2009, 165). There are many variations to the Stage-Gate theory. The development funnel model is one variation of Cooper’s stage gate model. It differs from the original in the sense that it aims to reduce uncertainty and the influence of actual resource constraints as the process moves along from one stage to another (Bessant & Tidd 2009, 165).

Smith’s theory on flexible product development advocates the possibility of making changes to the production plan and the product at as late a stage as possible. He describes this sort of flexibility as “the ability to make changes in the product being developed, or in how it is developed even relatively late in development without being too disruptive. The later one can make changes, the more flexible the process is. The less disruptive the changes are, the more flexible the process is” (Smith 2007, 2).

Quality function deployment is a method of creating a new product or design based on the end-user wishes. It combines the know-how of the designing team with the customer’s desires in each stage of the development process. The method is based on understanding what the customer values are and implementing this knowledge to the development process as a whole (Quality Function Development Institute).

Ulrich and Eppinger (2008) state that the generic product development process is a method which “transforms a set of inputs into a set of outputs” (Ulrich & Eppinger 2008, 12). The process consists of six stages: planning, concept development, system-level design, detail design, testing and refinement and production ramp-up. Each of

these stages includes actions in marketing, design, and manufacturing, but also in research, finance, field services and sales, among others.

Table 1: New product development theories in a nutshell

Theory	Main features
Stage-Gate theory	<ul style="list-style-type: none"> - stages for the product to pass - each stage consists of certain criteria and leads to decisions to be made
Development funnel model	<ul style="list-style-type: none"> - variation of the Stage-Gate model - takes into account the reduction in uncertainty and real resource constraints (Bessant & Tidd, 2009)
Flexible product development	<ul style="list-style-type: none"> - allows changes at late stages of the process - makes the process easier by increasing its flexibility (Smith 2007)
Quality function deployment	<ul style="list-style-type: none"> - end-users wishes play a large role - combines the wishes of the consumer with the knowhow of the production team
Generic product development	<ul style="list-style-type: none"> - focuses on the processes of turning inputs into outputs - consists of specific steps, stages and checkpoints - following the pre-defined stages guarantees the quality of output

3.2 Implemented development theory

The product development theory chosen for this study is the generic product development model. The theory was chosen because of its clear structure and definition of phases, which accurately fit the purposes of this study. The model also takes into con-

sideration the different aspects of product development (financial, marketing, design, manufacturing, field services and so on) and because of this it is easy to pick the essential paths of it to follow.

The developed product in question is a product replacement, as its purpose is to be an improved, differentiated version of existing products. “Differentiation measures the degree to which competitors differ from one another in a specific market. In general, higher differentiation is associated with higher market share and high return on market share and high return on investment at the product level” (Bessant & Tidd 2009, 152).

For this research I have implemented the generic product development process from a marketing point of view. This is due to the fact that the design and manufacturing of the product are done by the production company Aranu and I do not have a say in these parts of the process but rather the developing and focusing of the product. The stages of the process from this viewpoint, as described by Ulrich and Eppinger (2008), can be seen in table 2.

Table 2: Generic development process from marketing point of view

Phase	Actions to be taken in the marketing process
Phase 0: Planning	<ul style="list-style-type: none"> - articulate market opportunity - define market segments
Phase 1: Concept Development	<ul style="list-style-type: none"> - collect customer needs - identify lead users - identify competitive products
Phase 2: System-Level Design	<ul style="list-style-type: none"> - develop plan for product options and extended product family - set target sales price point(s)
Phase 3: Detail Design	<ul style="list-style-type: none"> - develop marketing plan
Phase 4: Testing and Refinement	<ul style="list-style-type: none"> - develop promotion and launch materials - facilitate field testing
Phase 5: Production Ramp-up	<ul style="list-style-type: none"> - place early production with key customers

The first phase of the process is often called “phase zero” because it consists of only pre-process planning. At this stage the mission statement of the project is done, and the definitions of the target market, business goals, key assumptions, and constraints stated. The planning phase in this particular case included identification of the market opportunity, which more specifically was the need for developing a dance teaching material, and performing the first round of feedback that dealt with the material taught in the trainings for the physical education teachers. The definition of market segments was done and teachers were chosen as the target market.

Phase 1, concept development, consisted of the survey: collecting and analysing customer needs and identifying lead users. The research concentrates on this phase in particular. Phase 2 goes on to develop a plan for product options and an extended product family. Plans have been made to extend the products to a whole collection of dance teaching materials. According to the plan, a stable collaboration with production company Aranu will be established making it possible to produce a new DVD or a set of DVDs each year. The range will be extended to show dance and Latin dances to schools, and kids’ dance for kinder gardeners. DVDs for different styles of dancing will be color-coded to help distinguish them, and after establishing a known brand name other dance teachers with different dance styles will be introduced.

In phase 3 a detailed plan for the marketing of the product is generated. In this case the marketing is done by Aranu according to their marketing plan and by making use of their reputation and professional connections. Phase 4 includes developing promotion and launching materials. The initial launch of the first products is expected to happen later this year, and it will also function as field testing. Prototypes will be shown to the original test group (same as in phase one’s feedback) and flexible product development theory implemented as late state changes, if necessary. This is possible due to the narrowness of the production channel and the fact that the products are produced on a “just in time” (JIT) basis. In phase 5, early production is placed with key customers. In our case this means that the finalised product is launched.

4 EMPIRICAL RESULTS

An internet survey on the subject was conducted in the summer of 2013. Altogether 101 professionals in the fields of education, dance, and sports took part in the survey. The results of the study were turned into pie charts and frequency tables by using an SPSS programme.

4.1 Current status and situation of the members of the target group

A set of background questions was asked at the end of the survey but the answers to these questions are presented here first in order to give a more comprehensive picture of the composition of the target group.

Figure 2: How old are you? (N=101)

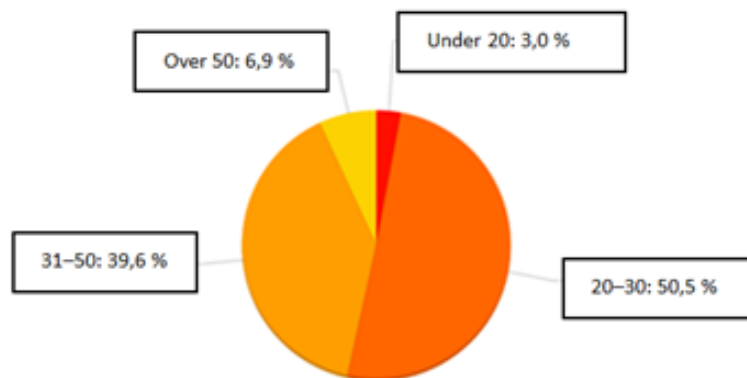
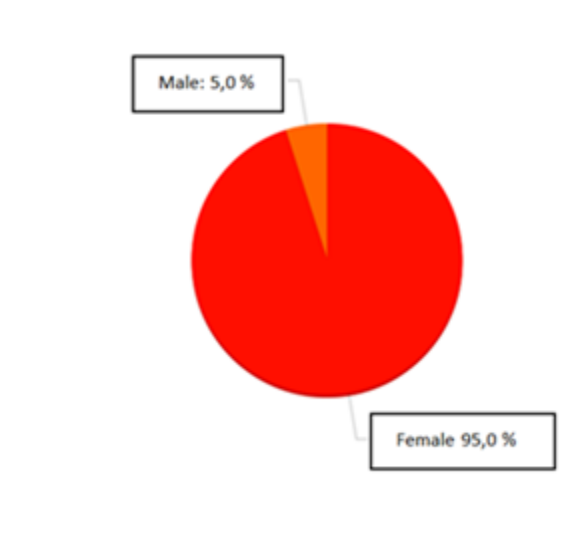


Figure 2 above shows you the age division of the respondents. 3% were under 20 years of age, 50,5% were between 20 and 30 years of age, 39,6% were between 31 and 50 years of age and 6,9% were over 60 years old. This division could be explained by the fact that the majority of fitness instructors are young adults. Group fitness instructors tend to move on to other positions the latest after reaching 50 as the job is physically very demanding, not very well paid, and takes place mostly during the evenings.

Figure 3: Your gender? (N=101)



In figure 3 we can see that some male respondents (5%) were involved but the majority of the answers came from the females (95%). This is most likely because taking the survey was optional and most male teachers and instructors are not that interested in teaching dance.

The participants were asked what their job descriptions were. This question is to define whether or not the person actually is part of the target group of the survey and also to establish a more specific sense of the type of work people in this field do.

Figure 4: What is your job description? (N=101)

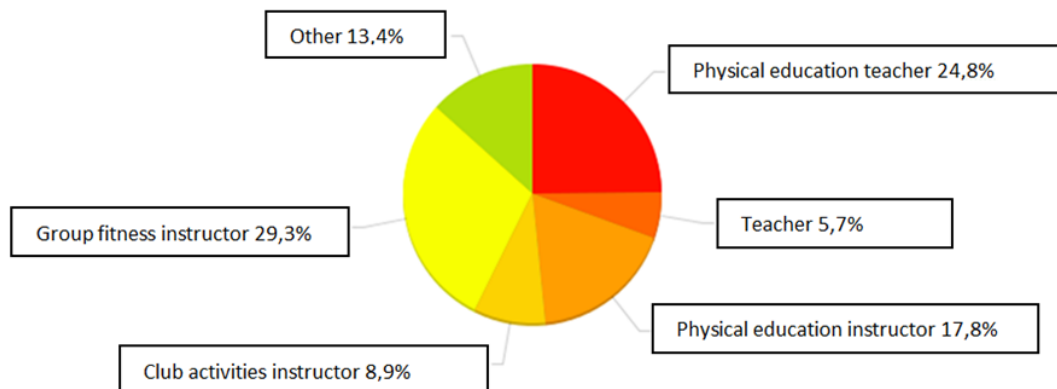


Figure 4 reveals that nearly 31% of the respondents said they were either physical education teachers (24,8%) or other school teachers (5,7%) and 56% checked the box for fitness instructor either at a gym (29,3%) or at a leisure activities centre or club (8,9%). The 13.4% for “Other” included personal trainers, kindergarten teachers, dance teachers, physical therapists and many other professions (pole dancing instructor, personal trainer, retired, gymnastics coach etc.). The ratio of teachers vs. instructors is probably due to the fact that there are professionals in the field in the same ratio. Physical education teachers, in fact, are fewer than instructors.

The participants were also asked about the age of their students. The aim of this question is to discover the variety of different aged students under the influence of dance teaching. The answers will help in choosing a more specific target group for the product.

Figure 5: How old are the students you teach? (N=101)

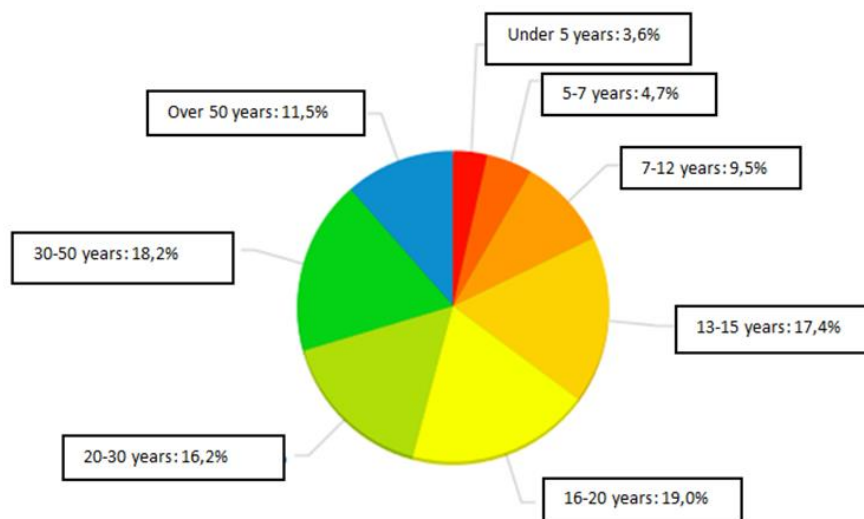
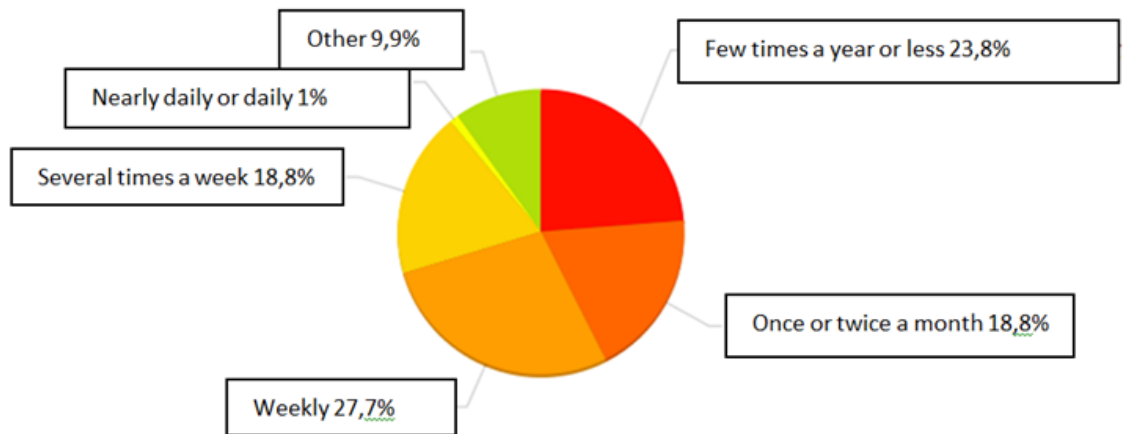


Figure 5 above shows the age of the students. The age of the majority ranges between 13 and 30 (52,6%). 17,8% were younger than 13 and 29,7% older than 30. This could be because there were quite a few school teachers involved but it also reveals that teenagers and young adults are the most active in taking classes.

The purpose of the following question, how often one teaches dance, is to further enlighten the amount of dance used in teaching situations. The question aims to show the scale of an existing market for the product.

Figure 6: How often do you teach dance or dance styled classes in your job? (N=101)

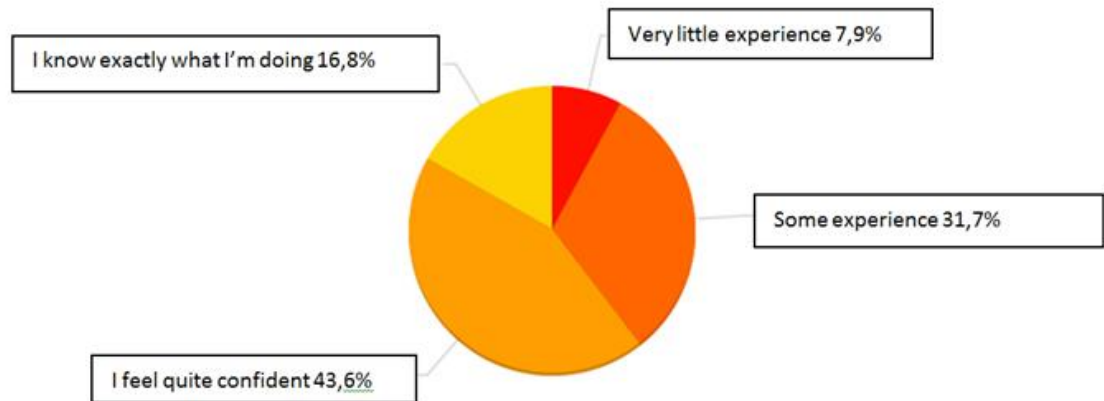


The amount of dance taught varied greatly. As one can see in figure 6 only one percent teaches dance daily or nearly daily, 18,8% teach it several times a week and 27,7% weekly. There were 23,8% who taught it few times a year or less and 18,8% once or twice a month or less. 9,9% chose “other” for either never using dance at work or for having no work experience at all. This probably gives us a quite realistic image of the amount of dancing going on in schools and fitness studios.

4.2 Target group’s experience in and feelings towards teaching dance

The respondent is asked to describe his or her feelings about conducting a dance class. This question establishes grounds for the implementation of the planned product. If dance teaching in fact happens, but the teachers feel inadequate in doing so, then the development of a new teaching material is well-founded.

Figure 7: How would you describe your experience in instructing dance? (N=101)



When asked about their feelings and confidence when teaching dance, the teachers and instructors felt like is shown in figure 7 above. 7,9% had very little experience, 31,7% had some experience, 43,6% felt quite confident and 16,8% felt like they knew exactly what they were doing. 0% said they had no idea what they were doing when teaching dance. The amount of confident replies could be explained by the fact that dance-oriented teachers were interested in responding to the survey in the first place. However, it seems that also some with very little or no experience wanted to participate and this tells us that there is interest towards dance also among the ones who are not that experienced in it.

The respondents were then asked to number six relevant aspects of dance teaching on a scale from 1 to 5 with 1 being Close to impossible and 5 being Fluent. Answers to this question will give an insight on the desired contents of the product. The aspects which are here revealed as the most difficult ones are the ones that the new product should most aim to offer a solution to.

Table 3: How do you personally experience the following aspects of teaching dance? (N=101)

	Close to impossible (1)		Difficult (2)		I don't know (3)		Fairly easy (4)		Fluent (5)		Ø
	Σ	%	Σ	%	Σ	%	Σ	%	Σ	%	
Preparing the material	3x	2,97	28x	27,72	8x	7,92	50x	49,50	12x	11,88	3.40
Finding finished material	7x	6,93	41x	40,59	14x	13,86	35x	34,65	4x	3,96	2.88
Teaching in a professional manner	1x	0,99	28x	27,72	14x	13,86	45x	44,55	13x	12,87	3.41
Knowing what's hot and what's not	1x	0,99	38x	37,62	14x	13,86	39x	38,61	9x	8,91	3.17
Finding suitable music	5x	4,95	36x	35,64	6x	5,94	39x	38,61	15x	14,85	3.23
Finding material that suits the whole class	3x	2,97	48x	47,52	19x	18,81	26x	25,74	5x	4,95	2.82

Giving a dance class was broken down to six different stages of preparation and execution, which you can see in table 3 above. The easiest part by average score was teaching in a professional manner (3,41/5), followed by preparing the material (3,40/5) and finding suitable music (3,23/5). Three most difficult aspects were finding material that suits the whole class (2,82/5), finding finished material (2,88/5) and knowing what is hot and what is not (3,17/5). Based on the findings it seems that the most challenging part of the process is finding suitable music and other material and this could be because there simply are no good alternatives available.

The participants were also asked about their interest towards different dance styles. This was done in order to establish a sense of the styles that would be most suitable for use in the material set.

Figure 8: Which ones of these dance styles you would be interested in teaching?
(N=101)

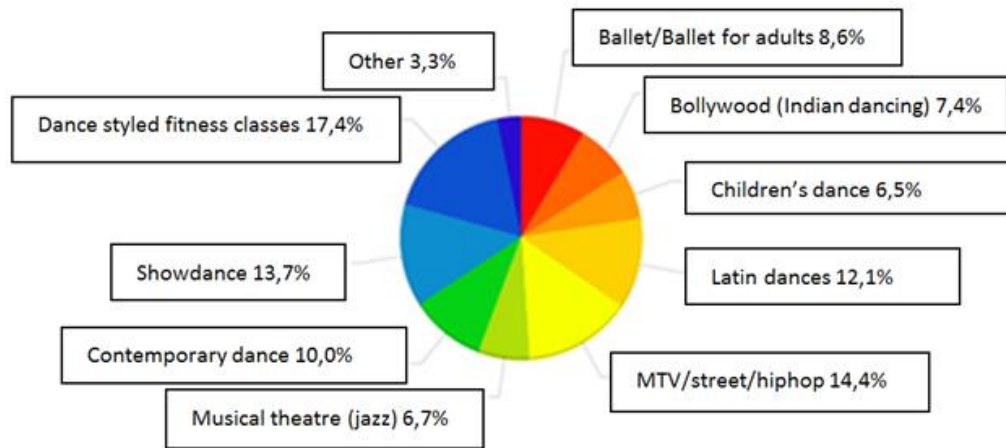


Figure 8 above shows us the participants' interest expressed towards different dance styles. Dance styled fitness classes were seen as the most interesting style to teach (17,4%) , followed by MTV/street/hip hop (14,4%), show dance (13,7%) and Latin dances (12,1%). These were the obvious top four. Contemporary dance (10,0%), ballet (8,6%), Bollywood (7,4%), musical theatre jazz (6,7%) and children's dance (6,5%) ranked very closely together but were considered the least interesting. The section for "other" included traditional national dances and some specific styles of street dance, which could be included in the section for MTV/street/hip hop making it even bigger. The popularity of dance styled fitness classes, show dance and MTV/street/hip hop is probably due to the fact that they are the sort of styles that one sees frequently in the media today. They are also very showy styles and can be danced alone without a partner which often makes it easier to introduce the styles to the students.

The same list of different dance styles was presented to the participants in the following question. This time they were asked about their experience in these styles. This question helps to further distinguish the existing need for these specific styles of dancing.

Figure 9: Which ones of these styles have you already used in your teaching? (N=101)

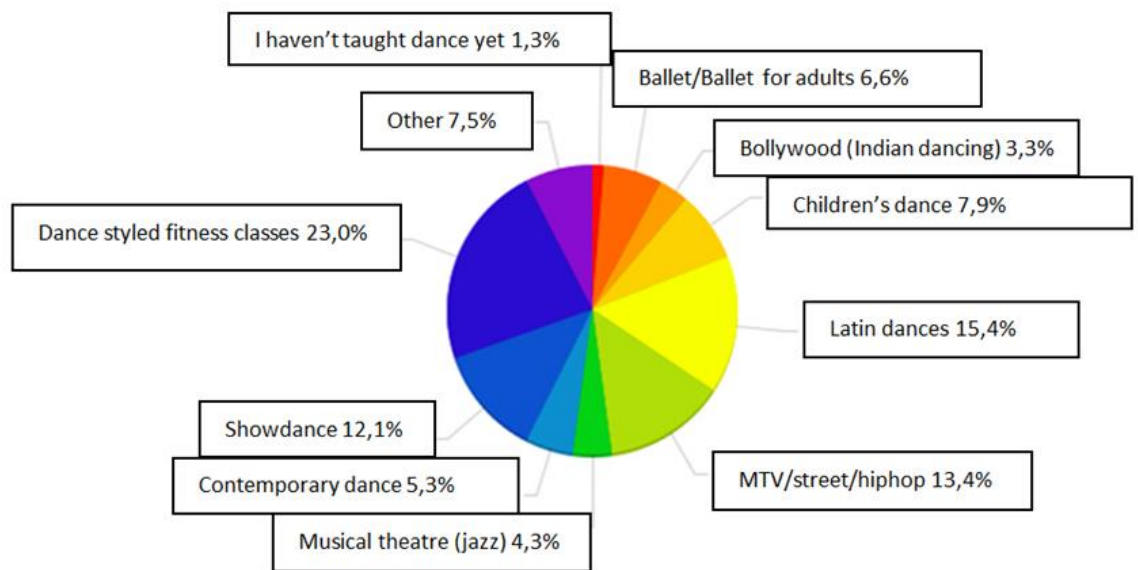
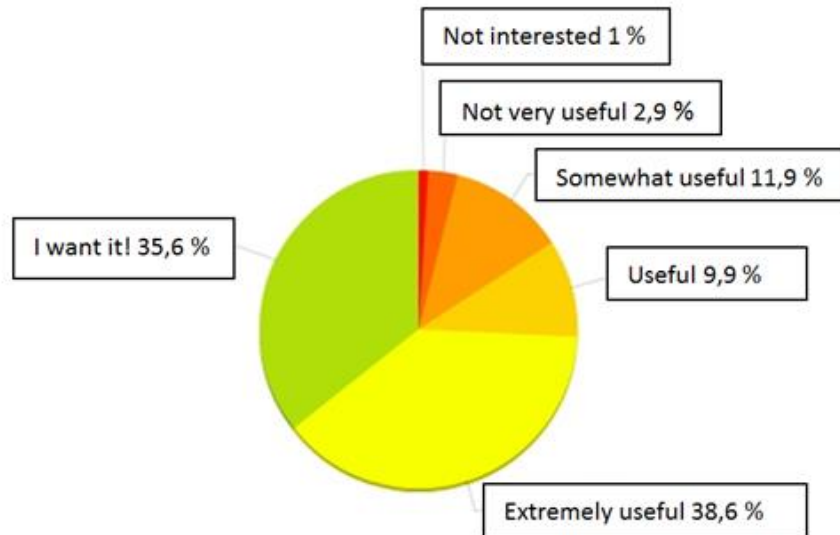


Figure 9 reveals to us that the teachers and instructors are most interested in styles that they are also the most familiar with (see also figure 8). Dance styled fitness classes (23,0%) and Latin dances(15,4%) are on top of the list when asked about previous experience in teaching different styles. 13,4% have taught MTV/street/hip hop, 12,1% show dance and 7,9% children's dance. Slightly less experience can be found in ballet (6,6%), contemporary dance (5,3%), musical theatre jazz (4,3%) and Bollywood (3,3%). 1,3% have no experience. This sort of a division could be explained by the large amount of fitness instructors and the fact that Latin dances are very popular in group fitness programmes.

Also a direct question on the participants' interest towards the product was placed in the survey. This is a very helpful question in mapping the target market's interest towards the product as they would imagine it to be like.

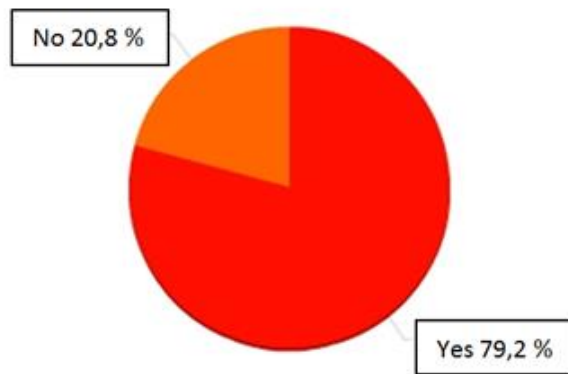
Figure 10: How useful would you consider it to be that you had a ready-made material for your dance class? (N=101)



When asked about their enthusiasm towards a teaching material set (figure 10) the respondents stated: not interested 1%, not very useful 2,9%, somewhat useful 11,9%, useful 9,9%, extremely useful 38,6%, I want it! 35,6%. Majority, 74,2%, would be likely to want to have a product like this one. The enthusiasm seems overwhelming but could be partly explained by the fact that mostly people who were interested in the product took part in the survey in the first place.

Question number 9 was a simple yes-or-no question to help shed light on the target market's awareness of similar products: had they heard of such existing or not.

Figure 11: Have you previously heard of teaching material for dance classes? (N=101)



As you can see in figure 11 nearly 80% of the target group had previously heard of such material and 20% did not know it existed. This may be due to the fact that not everyone has taught dance yet and for this reason they have had no need to look up such aids for preparing the class.

This question was followed by questions about the teachers' previous use of such materials. Finding out about the users' experiences with competition is very valuable in the process of planning our product and in choosing the elements that would make the new product superior to the existing ones.

Figure 12: Have you previously used teaching material for dance classes? (N=101)

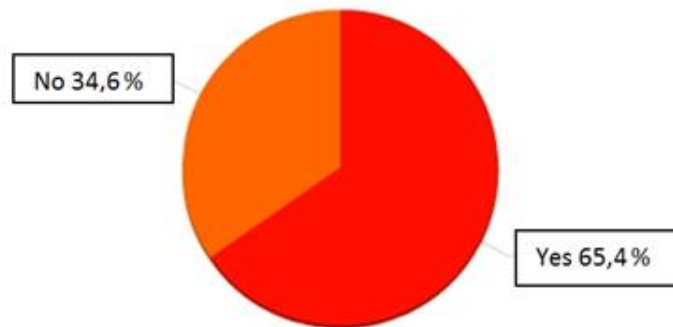
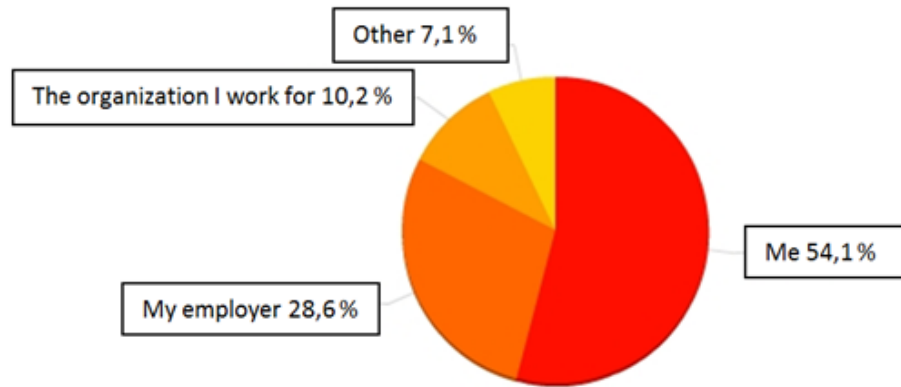


Figure 12 shows us that 65,4% of the respondents had previously used teaching material for dance classes and 34,6% had not. This is probably because not all of the teachers need help in preparing their classes, or because they have not been aware of such products existing. Based on the numbers on figure 11 roughly 15% of the group had heard of the materials but either had no need for them or no means of getting hold of them.

For pricing decisions it was also important to find out who pays for the material that the teachers use. The idea was to find out if the respondents pay for their material themselves, or if they have someone else paying for it. If they pay for it personally then we are talking about a completely different scale for the pricing than if there's a larger organization responsible for the payment of the product.

Figure 13: Who pays for the material that you use in your work? (N=101)



It is revealed in figure 13 that 54,1% of the respondents pay for their own material and 45,9% get their expenses covered in some other way. This number consisted of employers (28,6%), organizations (10,2%) and other related parties (7,1%). A large part of the participants pay for their material themselves probably because they are fitness instructors who usually do not have one specific employer but who rather work for several different organizations.

4.3 Target group's experiences on teaching materials

Question 11 dealt with the target group previous contact with dance teaching material: "If you have previously used such material then what was it and how did you get hold of it?" See appendix for the complete, original answers. Majority of the used material was for Latin and ballroom dances or Power Mover or some other material by KLL. Some of the inspiration came from material for group fitness classes (Zumba and Less Mills' Sh'bam), some from the internet in general, and some from the library or other related courses. Friends and colleagues were also mentioned as a source. In table 5 you can see examples of the answers divided to five categories: internet, social networks, material for other classes, library, and other sources and material. See table 4 for this division and appendix 3 for complete answers.

Table 4: If you have previously used such material (dance teaching material) then what was it and how did you get hold of it?

Source	Selection of typical answers given
INTERNET	<ul style="list-style-type: none"> - Youtube - Gymnastics wiki - Material from the internet.

	<ul style="list-style-type: none"> - I've used a lot of material from youtube from all over the world, i.e. "basics of - bollywood" or "basics of line dancing" to bring authenticity to the tracks. I am not interested in buying more DVD, CD or bookjunk into my home. I might be interested in versatile digital materials if they were affordable enough because I use many different sources and I am not interested in paying much for any specific one. - The internet for readymade dances and exercises
SOCIAL NETWORKS (COLLEAGUES; FRIENDS ECT)	<ul style="list-style-type: none"> - Via Friends and colleagues - Through courses and by networking - From kids dance classes and physical education classes and I mostly got them from my friend. - While I was studying PE at the University I received some finished routines and music that we practised in class
MATERIAL FOR OTHER (REGISTERED) CLASSES	<ul style="list-style-type: none"> - Licensed Zumba material - PowerMover DVD, street dance DVD - Les Mills Bodyjam and Sh'Bam materials - I've received material from different kinds of trainings that I've participated in - Material for Rumbita, Piloxing and Zumba instructors -Svoli's MixDance and KidMix. But I guess these products do not even exists anymore
LIBRARY	<ul style="list-style-type: none"> - DVDs of different dance styles, I found them in the library - Slow, slow, quick, quick –book - DVDs, books and CDs +music tracks from iTunes -Educational videos from the library: salsa, reggaeton, samba and hip hop
OTHER SOURCES AND MATERIAL	<ul style="list-style-type: none"> - websites for dance schools - The University of Jyväskylä - Piruetti's book Ballet for beginners, and NYC's exercise book

Question 12 asked the teachers to explain what they felt was good about the material that they've used. There were many answers that fit to any sort of material but these were the main points that distinguished one product from the others in a positive way: ease of use, practicality, versatility and getting new ideas from the material. This division can also be seen in table 5 below. Themes of simplicity, clarity and adaptability/versatility kept continuously coming up. Complete answers in appendix 3.

Table 5: What, in your experience, was good about the material you used?

Feature	Selection of typical answers given
Ease of use	<ul style="list-style-type: none"> - The written instructions had precise notes in them, which is especially good if there is no video: beginning pose, performance, ending pose, which muscle is working etc. Videos have clear screening and instructions to go along. - The best combination is a DVD with written manual and STICKMEN to demonstrate the movements. - Clarity, versatility of the level, ready music, also taking boys into consideration. - Carefully and clearly constructed. Each dance was its own scene so they were easy to find.
Practicality	<ul style="list-style-type: none"> - The material included counts to the phrases. This was a great model on how to teach it to my students, - PowerMover dances were suitable to youngsters and interesting - DVD materials are the best if they are done well; display both mirrored and back

	towards you, clear counts, sequences the right length. - DVD works well because other sequences you forget if you don't get to use them immediately - A ready choreography and the music!!! - Music choices attached to the instructions. Music that fit. - It's wonderful to have a readymade base to start building on. - You spend so much time preparing and if the material is good you can apply it to your group - The videos had ready sequences but you had to find your own music. It was nice to have the written instructions as a note. YouTube is up to date.
Versatility	- There's something for everyone - A ready choreography that takes everyone into consideration - Different levels according to age/skills. This means having variations of a routine
Getting new ideas	- A good tool for finding ideas and inspiration - New points of view and important points to familiar things - Different ways of working - New ideas, music that inspires the young - Videos give you concrete ideas to put to practice. Forgotten good ideas came back.
Other	- Material that you've once learned in practice is remembered longest. Different course materials have been good. - CDs for old dances

The respondents were also asked about the downsides of the products they had had experience with. It was generally seen as a negative thing if the set was lacking one of these three elements: visual aid (video or DVD), music (cd) or written instructions (notes to memorize the material from). Other main concern was that the choreographies were either too easy or too difficult. Also the questions of adaptability and timeliness were raised again here. I divided the issues to five categories in table 6 below: difficulty level, narrowness of target group or contents, poor quality or execution, issues with frequency of publishing or timeliness, and other issues. See appendix 3 for complete answers.

Table 6: Answers to question 13: What, in your opinion, was not good about the material?

Feature	Selection of typical answers given
Level of difficulty	- The music is too difficult and the routines too hard (especially the rhythms) - Some things are difficult to apply - Quite often the choreography is too difficult – especially for boys - There's too much of artistic trying on the shooting of the DVD - Doesn't motivate people who've danced much – too easy
Narrow target group or contents	- You cannot apply your own changes. - You still need to find more music - Written instructions are difficult to read without the stickmen. Etnofitness has the best stickmen.

	<ul style="list-style-type: none"> - The material is too narrow at times - Mirrored display - Sometimes the readymade materials are too strict and you cannot influence i.e. the choice of music or movements. This formula might also inhibit the group from going forward if one must always teach the same class.
Poor quality or execution	<ul style="list-style-type: none"> - Quality of videos is diverse and it takes time to find a suitable one - Written instructions are often doctored and difficult to understand - Unclear screen orientation, poorly described part or whole performance - Poor quality video - A bad DVD will remain unused. Either the movement has only been repeated once or the shoot has been bad or unclear. The best DVD is the sort that you can quickly browse through but that is also clear to look at. - Parts of the material were poorly made. I.e. for old dances the beginning leg might change etc. - Often the material repeats itself or is unsuitable for one's purposes in which case paying much for a DVD is a waste. - Practicing is difficult without the notes. You must practice at home and keep rewatching because the sequences are too long. - The quality of choreographies and music changes very much i.e. in Zumba materials. Sometimes you can find something excellent but quite often you must use Youtube. I'm hoping to get materials of high quality.
Frequency / timeliness	<ul style="list-style-type: none"> - The video's too old and the routines are too easy. - The material comes out too often compared to how frequently it should and needs to be changed - For dance styled group fitness classes it is more difficult to find any other help than new moves for your stack of moves. Mostly the materials are for teaching ballroom dancing.. and the material I've used is from year x..
Other	<ul style="list-style-type: none"> - Everything works but it's hard work teaching dance. - You lose the paper material and never use it. Video material is more practical if you have been to the course and you can just use them to prep up. -The material I've used has been good. -With these you don't get any support in case you have something to ask. - Verbal instructions for i.e. old dances are necessary for tracking the shifts but otherwise there is very little use for verbal instructions. - Availability, price.

4.4 Hopes and expectations concerning a new teaching package

Four of the most obvious elements to be used in a teaching material set were listed and the respondent was asked to rate them all on a scale from one to five. As the product would most likely be considered insufficient if one of the concrete elements was missing (DVD, cd, or written instructions) the main idea of this question is to explore the existing interest towards online material in this sort of a context.

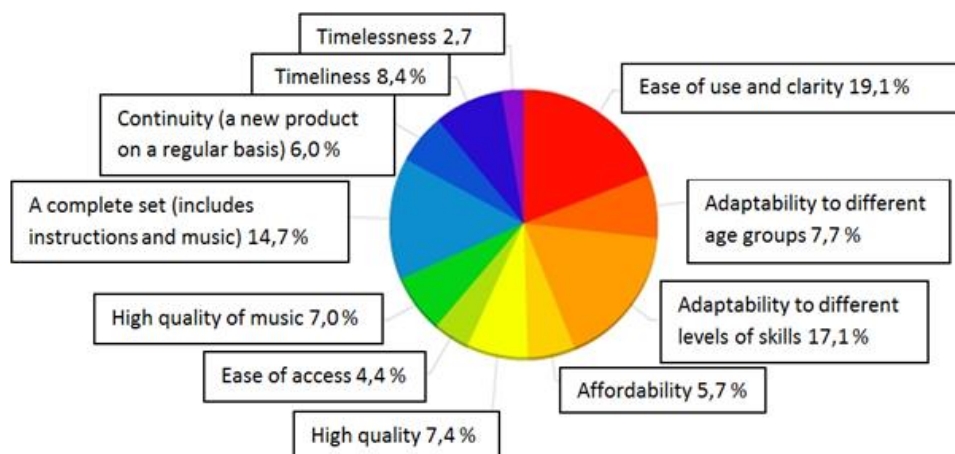
Table 7: How important would you rate these elements in the material? (N=101)

	Not very important (1)		Somewhat important (2)		A good bonus (3)		Absolutely necessary (4)		I don't know (5)		Ø
	Σ	%	Σ	%	Σ	%	Σ	%	Σ	%	
DVD (visual and verbal instructions)	4x	3,96	9x	8,91	32x	31,68	55x	54,46	1x	0,99	3.40
CD (a complete score for the class)	4x	3,96	11x	10,89	46x	45,54	40x	39,60	-	-	3.21
Written notes	5x	4,95	18x	17,82	45x	44,55	32x	31,68	1x	0,99	3.06
Access to the mentioned material via the Internet	2x	1,98	12x	11,88	64x	63,37	22x	21,78	1x	0,99	3.08

By looking at the individual percentages in table 7 we can see that a DVD is considered “absolutely necessary” by the majority (54,46%), the cd is “a good bonus” by 45,54% and written notes by 44,55%. Access to the material via the Internet was mostly seen as “a good bonus” (63,37%). This division makes sense as these are the most common means of distributing teaching material for other purposes, too.

The respondents were asked to choose three aspects that have the greatest importance to him or her when choosing a product such as this one. Purpose of this question is to define the crucial elements and the less important ones. This helps also in deciding competitive edges for the new material.

Figure 14: Out of the ones listed here, what are the three most valuable aspects to you in a teaching material set for dance classes? (N=101)



According to figure 14, on a product such as this, the most important aspects are the ease of use and clarity (19.1%), adaptability to different levels of skills (17,1%) and having a complete set (14,7%). These features were followed by timeliness (8,4%), adaptability to different age groups (7,7%), high quality (7,4%), high quality of music (7,0%) and affordability (5,7%). Ease of access (4,4%) and timelessness (2,7%) received the lowest scores.

Respondents were then asked to pick a range of price they would see fit for a complete product. Getting the results will be helpful in deciding how much the final product could cost to the end user and therefore how much should and could be financially invested in it.

Figure 15: What would be an appropriate price for a teaching material set in your opinion? (N=101)

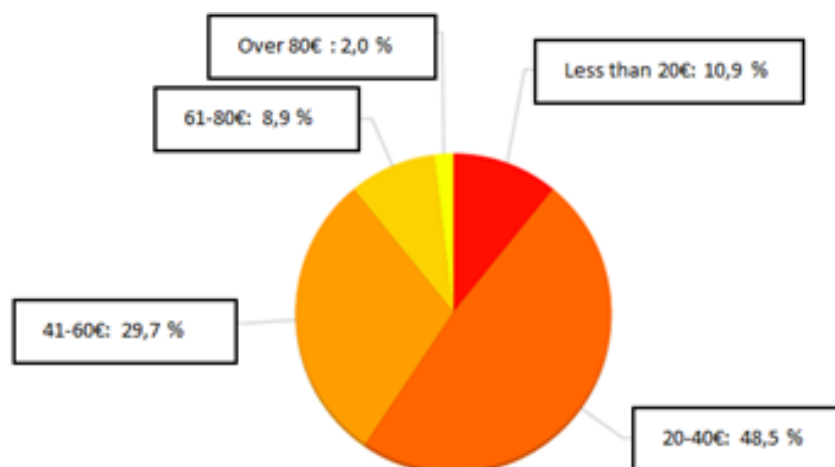


Figure 15 depicts the division between different preferred price ranges. When asked about their preferred price 48,5% of the respondents clicked a box for 20-40€ which was the second lowest option available. There were two answers (1.98%) in the highest column (over 80€) and 30 people (29,7%) who would be willing to pay 40-60€ for the product. 9 people (8,9%) out of 101 chose 61-80€ as the appropriate price. The results implicate that our target market would be happy to keep the pricing of the product at a reasonable level. This is probably because of common sense and the rate of pay in these particular fields.

Last question in the survey was “Is there anything you would like to add?” Here the participants were given a chance to add things I had not taken into consideration or that they felt like they wanted to say. The answers to this open-ended question were mostly personal encouragement but also some great tips to take into consideration (appendix 3). One of the teachers stated:

“I really hope that the material will become available! It would be a really important and remarkable help for the teachers. I think it would be a good idea to update material in the internet on a regular basis – material, that would be available via a password. (Videos get old rather quickly in the school shelf.) A big help would also be if there were ideas available for warm-up and composing an entire dance class. And maybe it could begin with an introduction where you explain what the different dance styles, i.e. jazz, are about. Thank you!”

Some respondents mentioned that they did not want to pay much for a product without knowing what it was like. A few said that they would be happy to pay for quality but that the product should differentiate itself from the existing registered materials. Someone also stated that they would not be willing to join another club for regular materials and payments.

4.5 Product developed based on the results

Based on the survey results the following choices were made in planning the new dance teaching material set. The product will be a full package with everything a teacher could hope for in order to feel confident about teaching a class. The first sets that are put together are a contemporary dance class for students above 12 years of age and a street dance set for children younger than that, around 8 to 11 years old. The previous material is more for secondary schools and high schools whereas the latter one is aimed at elementary schools. These age groups were chosen because these are the ages when children and teenagers are still in school but are also old enough to be taught dance in this manner, and not simply via play and imagination.

These particular styles of dance were chosen because they were among the most popular dance styles in the survey and also because they interest the students. They were

believed to give the most welcome variety to the teachers of these age groups. Contemporary dance as a style is very current and, according to the survey, interest towards it is greater than the teachers' experience in it. For these reasons it seems like a good choice for the other material pack. Also, these days there are not many dance teaching materials for younger children under the age of 12 and street dance is a very popular style, so that was another choice that seemed to fit the purpose well.

As working titles the products go by "Riksun nykýtanssi" (Riksu's contemporary dance) and "Riksun MTV/street" (Riksu's MTV/street dance). Together with the production team we had a brainstorming session about the names and decided that simpler is better. The name of the dance style is very revealing in itself so we just needed to add a little something that would eventually bind up the whole series of these DVDs. Although "Riksu" is also known as a nickname for Riihimäki, a Finnish city, we came to the conclusion that in this context the two would not be mixed up and that it would make sense to attach the products to the person and the face behind them.

The production company Aranú is responsible for marketing and pricing the product. Aranú has their own policies in pricing their products and the material sets are priced according to their standard of pricing so the results of the survey do not affect the pricing decision. The estimated price for the product is €75.

Both of the sets that we are planning and working on now consist of these following elements: DVD, cd and written instructions as a PDF document. The actual core of the product is a DVD on which the dance class is taught both verbally and physically, and both slowly without music and to its original tempo with music. These features are added because of the wishes that came up from the survey. Some important parts of the exercises are also repeated so that the viewer can let the DVD run while he/she is learning from it, without having to skip back and forth. The skipping, however, has also been made easy. This is done by editing the material in such a way that the exercises are in sensible, short-enough sections to choose from. This will prevent the inconvenience of looking for specific spots by rewinding, or having to watch through a lengthy sequence just to find the one movement you are trying to learn. The sequences that most require it will also be taught both from the front and from the back so that our viewer can choose between a mirrored image and one facing the same direction as them. Based on the survey these are important matters to many of our potential cus-

tomers and they can help us get a head start as you can read from the open-ended questions in the survey (See appendix 3 for full answers to open-ended questions).

Figure 16: An early draft of the DVD's menu



A “teacher’s extra” section is added to create more value to the product. This part will include a short introduction to the dance style in question, some key tips to use while teaching and some extra exercises and movements for those who would like to compose a more varied programme for their students.

Filming of the dances takes place in carefully chosen surroundings without any unnecessary “artistry”. Clips are shot with a steady camera with only a slight movement added to give the shots a feeling of liveliness. The whole dancer can be seen at all times and the movements that require it are filmed by using a different view to make the image more approachable and easier to understand.

Figure 17: A caption of the material on the contemporary dance DVD



Music tracks for the exercises will be included on a separate CD for the user to choose and use them from. Joonas Häkkinen, an employee of Aranu and my partner in the process, composes and edits the tracks on the cd. The music is made for this purpose only, and the styles of the tracks vary according to the exercise in question. As these songs are not under the influence of Teosto they do not add to the expenses of the product. And because the music is still unknown to the masses it will not become old as quickly as so called commercial music would.

All of the exercises will also be in written form as a PDF document. They will be attached as clear, simple verbal instructions that will help the user memorize and remember the class also after learning it from the DVD. The instructions will include a method for counting “eights”, which is the length of a phrase in dancing. “An eight” consists of two bars (4/4) and dividing a routine to these phrases makes it easier to teach and to learn. Originally there were plans of printing a leaflet to go along with the DVD but for financial, practical and ecological reasons the material will be included as a PDF. To aid the process of memorising the exercises from the notes some photos of the movements are added to them. You can see a rough example of such an image in picture 4 which is an early draft of the DVD’s menu.

Table 8: Product's main features based on the survey

Element	Main features developed based on the results of the survey
DVD	<ul style="list-style-type: none"> - verbal and physical instructions - exercises done to music and without music - filmed both from the back and the front (mirrored) - short clips to browse through - “teacher’s extra” included for additional information
CD	<ul style="list-style-type: none"> - all necessary tracks included - unique, dance-specific music of high quality - timeless due to being done for this purpose only
Written instructions (pdf)	<ul style="list-style-type: none"> - clear and simple verbal instructions - divided in “eights” to ease the learning process - photos or “stickmen” included to help memorize the movements

The most important aspects of each element of the new product can be seen in table 8 above. These were the decisions that were made based on the results of the survey.

4.6 Product development process based on the implemented theory

The generic development process from marketing point of view (see table 3) was chosen as the implemented theory for the new product development. During the process certain actions were taken according to the process. At the moment we are in phase 4, testing and refinement, and the process should be seen to its end later this year.

Table 9: Implemented theory in action

Phase	Actions taken in the process
Phase 0: planning	<ul style="list-style-type: none"> - it was discovered that there exists a need for a dance teaching material - a choice was made that the product would be targeted at teachers in schools
Phase 1: Concept Development	<ul style="list-style-type: none"> - an initial round of feedback was gathered and based on this the larger survey was conducted - essential wishes of the target group were identified - it was discovered that a similar product did not exist
Phase 2: System-Level Design	<ul style="list-style-type: none"> - collaboration was agreed upon - tasks and responsibilities were divided specifically between the production team
Phase 3: Detail Design	<ul style="list-style-type: none"> - marketing of the product was delegated to production company Aranu
Phase 4: Testing and Refinement	<ul style="list-style-type: none"> - this is the stage we're at: first round of materials is being launched and further development will be done later this year based on the feedback
Phase 5: Production Ramp-up	<ul style="list-style-type: none"> - in our case this means a second, improved version of the product and will be done after getting feedback on the first product

The generic development process from the marketing point of view consists of very precise and purposeful phases for this specific case, as you can see in table 9. The stages go roughly as follows 0) discovering the need 1) gathering knowledge on the target market and possible competitors 2) establishing necessary collaboration and/or dividing tasks among the team 3) preparing channels of marketing 4) launching a product that is developed based on the findings in phase 1 5) improving the launched

product based on received feedback. Our purpose is to repeat levels 4 and 5 as many times as it is necessary in order to establish a fully polished and superior product. Also actions taken in the previous phases of the process might become necessary to re-asses over time but the process is still valid in this case, too.

5 CONCLUSION

5.1 Summary of the main findings

The majority of the target group consisted of females between 20 and 50 years. These are working-aged teachers who know how to use social media and the internet and who have therefore been reached with the survey. The result implies that the male physical education teachers rarely seek to teach more dance than they are required to.

The majority of the respondents' students were between 13 and 30 years of age. This is the age group that most likely are young enough to be interested in dancing in studio surroundings but old enough to take the kind of classes in question. A lot of the dancing in question happens in secondary schools, which is partly an explanation for this age division.

The amount of dance taught depends greatly on the enthusiasm of the teacher and the availability of the resources such as a proper audio system, mirrors, studio, etc. It can be an overwhelming task for a sports-oriented physical education teacher to come up with dance class material and proper routines that he/she has the courage to pass on to the students. Some have resolved the issue by delegating teaching dance classes to their students who have the necessary experience and knowledge but even in these cases we're usually talking about just one or two classes per semester. The survey revealed that nearly half of the participants taught dance or dance styled classes weekly or several times a week but this is most likely due to the fact that so many of the respondents were fitness instructors (56%). Taking this into consideration it seems like an even smaller percentage of the teachers in schools have practical, regular experience with dance. Other options included either never using dance at work or having no work experience of any kind. All in all, dance is being used in the field but not as much as it could be.

When asked about their feelings and security when teaching dance there were many who felt like they could take on the world, but nearly 40% of the respondents were not that confident. This is probably due to lack of hands-on experience. Creating your own material is usually very time-consuming and requires quite a lot of creativity and at least some sort of a background or experience in dance.

It was revealed that in a product such as this the ease of use and clarity, adaptability, and wholeness matter the most. As for dance styles MTV/street/hip hop was the most popular one which can be explained by the popularity of dance movies and music videos. These are also the styles that are seen the most in the media, and that follow the current fashion quite like trends in clothing or music do.

5.1 Self-evaluation and future suggestions

There were some things that I would do differently next time. One is that I would have a clearer target group – in this case only the physical education teachers and other teachers in schools – in order to be fully capable of directing the development process of the new product. I would also use another program for analysing the results to get cross-references and correlations, and reserve more time for a research of this scale.

Some very good ideas for the future came up as a result of the survey. There exists openness towards distributing the material online and having a teacher visit schools teaching the choreographies live. Maybe in the future there could also be a teacher touring the country and new material in smaller quantities could be released regularly on the Internet to those interested in ordering it.

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QUESTIONNAIRE, APPENDIX 1

Questionnaire for developing a dance teaching material set. This questionnaire was handed out online in the summer of 2013 and it received 101 complete answers.

1. What is your job description?
 - a) physical education teacher
 - b) teacher
 - c) physical education instructor
 - d) club activities instructor
 - e) group fitness instructor
 - f) other
2. How old are the students you teach?
 - a) under 5 years old
 - b) 5-7
 - c) 7-12
 - d) 13-15
 - e) 16-20
 - f) 20-30
 - g) 30-50
 - h) over 50 years old
3. How often do you teach dance?
 - a) nearly daily or daily
 - b) several times a week
 - c) weekly
 - d) once or twice a month
 - e) few times a year or less
 - f) other
4. How would you describe your experience in instructing dance?
 - a) I have no idea what I'm doing
 - b) very little experience
 - c) some experience
 - d) I feel quite confident
 - e) I know exactly what I'm doing
5. How do you personally experience the following aspects of teaching dance? Rate on a scale from 1 to 5 (1 = Close to impossible and 5 = Fluent)

- a) Preparing the material
- b) Finding finished material
- c) Teaching in a professional manner
- d) Knowing what's hot and what's not
- e) Finding suitable music
- f) Finding material that suits the whole class

6. Which ones of these dance styles you would be interested in teaching?

- a) Ballet/Ballet for adults
- b) Bollywood (Indian dancing)
- c) Children's dance
- d) Contemporary dance
- e) Dance styled fitness classes
- f) Latin dances
- g) MTV/street/hip hop
- h) Musical theatre (jazz)
- i) Show dance
- j) other

7. Which ones of these styles have you already used in your teaching?

- a) Ballet/Ballet for adults
- b) Bollywood (Indian dancing)
- c) Children's dance
- d) Contemporary dance
- e) Dance styled fitness classes
- f) Latin dances
- g) MTV/street/hip hop
- h) Musical theatre (jazz)
- i) Show dance
- j) other

8. How useful would you consider it to be that you had a ready-made material for your dance class? Choose from scale 1 to 5 (1 = Not interested and 5 = I want it!)

9. Have you previously heard of teaching material for dance classes?

- a) yes
- b) no

10. Have you previously used teaching material for dance classes?

- a) yes
 - b) no
11. If you have previously used such material (dance teaching material) then what was it and how did you get hold of it?
12. What, in your experience, was good about the material you used?
13. What, in your opinion, was not good about the material?
14. Who pays for the material that you use in your work?
- a) Me
 - b) My employer
 - c) The organization I work for
 - d) Other
15. How important would you rate these elements in the material? Choose on a scale from 1 to 5 (1 = not very important and 5 = absolutely necessary)
- a) DVD
 - b) cd
 - c) written instructions
 - d) a web link
16. Out of the ones listed here, what are the three most valuable aspects to you in a teaching material set for dance classes?
- a) timelessness
 - b) timeliness
 - c) ease of use and clarity
 - d) continuity (a new product on a regular basis)
 - e) a complete set (includes instructions and music)
 - f) high quality of music
 - g) high quality
 - h) ease of access
 - i) adaptability to different age groups
 - j) adaptability to different levels of skills
 - k) affordability
17. What would be an appropriate price for a teaching material set in your opinion?
- a) Less than 20€

- b) 20-40€
- c) 41-60€
- d) 61-80€
- e) Over 80€

18. Is there anything else you would like to add?

19. How old are you?

20. Your gender

- a) female
- b) male

APPENDIX 2: Initial feedback e-mails for the survey on developing a dance teaching material.

"I trust your competence completely – I know the DVD will be great! I don't teach dance that much myself and the biggest reason is probably me being lazy and also feeling like an elephant in a china store. And of course there are so many different sports to teach and only so many classes. I've very much stuck with KLL's PowerMover. What I think is good at them is that they're filmed both from front and back – even a slower learner will pick it up eventually. Also the music is included on another disc.

I wish the DVD would include readymade choreographies so that I wouldn't need to come up with them myself. It might also be nice for the students to be able to pick them up themselves and add to them according to their level of skills.

KR, Kati"

"I think you're on to something. There are quite a few teaching DVDs but not many which would include a whole class (warm-ups, stretches and all) like in your plans. However, if you haven't taught dance that much the most difficult part is teaching technique i.e. in jazz or contemporary dance. To know what is essential in each style of dancing and what is meant by pli  , parallel, relev  , etc. In practice these are quite simple things to do but knowing their names adds a nice little flavour to the class and makes the students feel like they're actually learning to dance. Perhaps also an intro could be added to explain the current trends in the dance style in question?

What I find important is that the content would be easy and simple but that it could then be made more challenging with small changes and additions. The classes are usually 90 minutes long so there could be several different things to do (diagonal, "across the floor" sequences and choreography) and perhaps the students could also participate in creating parts of the class. Preparing a class is hard work and you can usually teach it only once so I believe there will be a huge demand for something like this!

Thanks, Marttiina"

APPENDIX 3

Answers to open-ended questions of the survey on developing a dance teaching material. Respondents were mostly (95%) female physical education teachers and group fitness instructors between ages 20 and 50.

QUESTION 10. Have you previously used teaching material for dance classes?

QUESTION 11. If you have previously used such material then what was it and how did you get hold of it?

Number of answers: 63

- Nuori suomen kautta.
- Internetistä.
- Liikunnanopettajaliiton ja -kerhon kautta, opintopäivien
- Zumba dvd :t
- DVD:t erilaisista tanssilajeista, löysin kirjastosta
- SVOLIN materiaalia, nettimateriaalia ja alan peruskirjallisuutta. Omista vanhoista arkistoista ja nettiä tutkimalla.
- Svolin voimisteluwikiä, valmiita tuntimalleja, flowgymnastics dvd:tä. Kaiiki svolin kautta
- rumbitan, zumban, piloxing -ohjaaja sivut
- Hidas hidas nopee nopee kirja
- PowerMover DVD
- Netistä ja kirjastosta. Kirjastosta luovaan tanssiin materiaalia ja edu.fi sivuilta. Kotoa löytyy myös muutamia opuksia tanssin opetukseen.
- Ystävien / kollegojen kautta
- Videoita, (koululta valmiiksi löytynyt). Youtube. Netistä muuta valmista aineistoa (kirjallisia).
- Erilaisia valmiita koreografioita tai otteita, biisi-ideoita yms. Joskus suoraan tarjottu materiaalia vastiketta vastaan (esim. ohjaajille suunnatut materiaalit), osa löytyy suoraan netistä tarjolla käytettäväksi.
- Netistä googlettamalla tai puoliksi sattumalta, kaverien vinkin perusteella..
- Omasta tanssiharrastuksesta koostettuja harjoitteita, istumatanssikurssimateriaali kyseisestä koulutuksesta, eri tanssilajien opetusmateriaalit netistä.

- Lasketaanko tanssilliset ryhmäliikuntatunnit? Jos, niin esim. zumba

- Ryhmäliikuntatuntien kautta Les Mills tanssillisten tuntien materiaalit (BodyJam, Sh'Bam), Zumban materiaalit ja lisäksi EtnoFitness / DanceTonen materiaalit ja tuotteet EtnoBik, JamBaila ja Kinesthetic Dance Training. Liikunnan opettajan ammatin kautta vuosittain tulee Power Mover materiaalit, jotka ovat oikein tervetulleita. Joskus tuli myös Tanssiva kerholainen matsku. Lisäksi olen itse haalinut netistä erilaisia tanssinopetusvideoita. Niin joo ja olihan Svolillakin MixDance ja KidMix. Ensimmäisestä niistä olen toiminut kouluttajanakin. Taitaa ollaa vaan jo kuopattu nämä tuotteet.

Osa ikäänkuin vain tupsahtaa, mutta paljon olen myös itse etsinyt netistä tietoa.

- Olen saanut materiaalia erilaisista koulutuksista, joihin olen osallistunut (zumba, kuntotanssi ym). Ohjaan Zumbaa, joten saan sitä kautta joka kuukausi materiaalia tunteja varten. Käytän myös paljon YouTubea erilaisten koreografioiden löytämiseksi.

- Netistä videot, olen ostanut dvd:nä opetukseen ja kotikäyttöön tarkoitettuja ohjeita. Olen käynyt koulutuksissa, joista olen saanut ohjeita, musiikkia ja muuta materiaalia.

- Jyväskylän yliopiston kautta

- Zumban ohjaaja Cd:t ja DVD:t ja Samat Booiaalla

- Power Mover dvd

- - koulutukset

- liikunnanopettajapäivät

- Liikunnan- ja terveystiedonopettajien liiton kautta, Opettaja-lehdestä kurssit

- Valmiit Zumba Fitnessin materiaalit.

Olen käyttänyt myös paljon youtubesta löytyvää materiaalia ympäri maailmaa, esim. "bollywoodin perusteet" tai "kantritanssin perusteet"-tyylisiä videopätkiä, tuomaan autenttisuutta kappaleisiin. En ole kiinnostunut ostamaan DVD-, CD- tai kirjaromua enempää kotiini, monipuoliset digitaaliset aineistot voisivat kiinnostaa, jos olisivat tarpeeksi edullisia, koska käytän monia lähteitä enkä ole kiinnostunut maksamaan paljoa yhdestä.

- Voimisteluliiton materiaaleja valmiista tuntikonsepteista yksittäisiin ideoihin, liiton monipuoliset kurssit. Elixian ideapäivät, kurssit ja valmistuotteet.

- Piruetin Baletin alkeet -kirja tai vastaava, NYC baletin harjoituskirja. Joitakin videoita netistä (ladattuja) sekä mm Svoli Conventionin ideoita.

- Kirjastosta löytyviä dvd:itä ja netistä eri hakusanoin löytyvää materiaalia.

- Lisenssikoulutuksesta saatuja opetusmateriaaleja olen käyttänyt-

- Power mover materiaalia. Kuulin siitä opettajan harjoittelussa.

- internetistä löytämiäni valmiita tansseja ja harjoituksia, sekä dvd: tä missä oli opastettuna paritansseja.
 - Zumban ZIN-ohjaajien valmiit koreo-dvd:t.
 - Kirjastosta opetusdvd:t lainoista salsa, reggaeton, samba ja hip hop opetusdvd. Lisäksi vuotuiset power mover tanssi dvd:t koululiikuntaliitosta työpaikalle.
 - tanssikoulujen nettisivut
 - Koulutusten kautta,verkostoitumalla
 - Koululiikuntaliiton materiaalia
 - Kirjastosta video
 - Zumba lisenssin materiaalit
 - DVD:t, kirjat, CD:t, musiikkikappaleet iTunesista
 - Netin kautta olen esim. tanssipalvelimesta kertaillut askelikkoja, ja olen myös käyttänyt mm. vanhojentanssivideoita ja vihkomateriaaleja
 - Vanhojen tanssit DVD. Mainostetaan mm. liikunnanopettaja-lehdessä. Vakiomateriaalia lähes jokaisella koululla.
 - Hidas-Hidas-Nopea-Nopea -teos ja DVD, jotka ovat Jyväskylän Yliopiston Lehtorin Pipsa Niemisen tuotoksia --> Sain ne käsiini koulun tanssikurssien aikana.
- Muut DVD:t, joissa on käsitelty vanhoja tansseja sekä lavatansseja. Lisäksi Power Mover DVD:t, joissa tiettyjä HipHop tansseja.
- Liikunnanopettajien liiton materiaalia olen käyttänyt.
- Latinotansseja, hip hop ja street.
- Power Mover dvd materiaalit
- ZIN -jäsenlevyt
 - Kirjallista materiaalia ja DVD:tä. Kaikki materiaali liittyy johonkin aiempaan koulutukseen, jossa olen käynyt. Kurssit olen löytänyt internetistä.
 - Koulutukseni kautta kerääntynyttä/ saatua materiaalia. Sillä pääsee alkuun, mutta ajanhermolla pysyminen ja uudistuminen ovat haasteellisia asioita saavuttaa.
 - Les Mills BodyJam ja Sh'bam materiaalit.
 - internetinvälityksellä
 - power mover, lavatanssin abc, youtube

- Netistä materiaalia. Kursseilta saatu materiaali.

- valmiit musiikit, tuntipohjat

erilaisilta kursseilta

- Tanssillisen voimistelun materiaali. Flow gymnaesticks- koulutus suomen voimisteluliito. (Svoli) Hyvä koulutus ja materiaali, jossa on dvd materiaalia oikeasta tekniikasta ja sarjoista. Olen hyödyntänyt sitä paljon. Myös termit tulee tutuiksi kaikille ohjaajille jotta osataan käyttää samaa sanastoa liikkeissä ja sarjoissa. Tanssillisessa voimistelussa ydinkohdat tulee tietää . Virtaavuus, jännitys-rentouden vaihtelu, dynaamisuus jne. Mikä on esim pystyretous ja hengittävä liike jne. :)

- Youtube-videoita satunnaisesti

- Kurssien jälkeen saatua vetäjän tekemää materiaalia, vuotuisten liikunnanopettajapäivien videomateriaali on aina koko vuoden kovassa käytössä, myös Power Mover-matskuja olen joskus käyttänyt...niin ja vanhojen tanssit tattee tietty aina kerrata videolta. Opetuksessani oppilaat luovat myös materiaalia paljon itse ja muokkaavat niitä sitten eteenpäin. Tanssipedagogiikan opintojen materiaalit ovat myös käytössä.

- Liikunnanopettajakoulutuksessa saatuja materiaaleja, senioritanssi-ohjaajan materiaaleja, kansantanssimateriaaleja, kursseilta saatuja materiaaleja

- Lastentanssin/liikunnan tunteilla ja sain ne lähinnä kavereilta.

- Liikunnalla opiskellessa sain muutamia valmiita sarjoja + musiikkeja, joita itse siis harjoittelimme tunteilla

hidas-nopee-nopee kirja + cd ja vanhat tanssit musiikki(oisko ollu tytti luukko) ja opetuscd sekä paperiprintti ohjeista (myöskin opiskelujen aikana käytössä)

kirjastosta yritin etsiä jotain opetusharjoittelua varten ja löysinkin, mutten muista mitä ne olivat

- koulutusten kautta saadut materiaali, jotain myös netistä

- voimisteluwiki

- Power mover DVD, STREET DANCE DVD

- Pääsääntöisesti oman ammattiliiton (Liikunnan ja terveystiedon opettajien liitto, LIITO) erilaisilta kursseilta ja koulutustilaisuuksista sekä esim. Koululiikuntaliiton Power Move- materiaalit.Kirjallisia ohjeita, dvd- materiaalia.

- Youtube, DVD:t, kirjat. Kaikki olen löytänyt netistä, en nyt osaa sen tarkemmin selostaa mistä.

QUESTION12: What, in your experience, was good about the material you used?

Number of answers: 60

- Selkeys.
- Uusia ideoita tunneille.
- Selkeys, tason huomioiminen, valmiit musiikit, myös poikien huomioiminen
- Helppoja muokata
- Videoista saa konkreettisia ideoita, joita voi soveltaa omaan opetukseen. Liikkuvasta kuvasta ei jää selityksen varaa eikä tule epäselvyyksiä tai väärinymmärryksiä
- Unohtuneet hyvät ideat palasivat mieleen.
- Selkeys
- dvd:t
- musiikki tuli erillisenä CD:nä DVD:n mukana, sarjan opettaminen oli selkeää ja sarja näytettiin molemmin päin (myös selkä kameraan päin)
- Hyvää oli se, kun löytyi selkeät ohjeet ja musiikki samasta kokonaisuudesta. Niitä tuli helpommin käytettyä.
- Itse suunnitteluun kuluu valtavasti aikaa, hyvää materiaalia voi helposti muokata ryhmälle sopivaksi
- Videossa valmiit sarjat, tosin niihin oli etsittävä oma musiikki. Kirjallisessa kätevä treenata itse kun on muistilappu mukana. Youtubessa ajankohtaisuus.
- Joskus saa hyviä ideoita, jotka helpottavat omaa suunnitteluprosessia ja tuovat uutuutta liikekieleen.
- Sanalliset (muisti)ohjeet, askelkuviot havainnollistettu, askel askeleelta etenevä opetus..
- Uudet ideat omiin koreoihin sekä idea/aikapuutteessa helpottaa huomattavasti arkea
- Omista kokemuksista sovellettu materiaali parhaiten selkäytimessä. Kurssimateriaalit eri kursseilta olleet hyviä.
- Selkeys, useat eri vaihtoehdot jokaisen makuun muokkailtavaksi, ajankohtaisuus
- Les Mills matskuissa hyvää on se, että on valmis koreografia ja valmiit musat. Toisaalta tykkään myös siitä, että on valmista matskua ja musiikin voi sitten etsiä itse (EtnoFitnessin tuotteet). Voisko sitä sitten kutsua puoliformatiiviseksi. Hyviä on oikeastaan kaikki olleet vaikkakin hyvin erilaisia.
- Materiaali videon muodossa on helpoin ja nopein tapa muodostaa uusi koreografia. YouTubesta saa hyviä ideoita vanhoihin klassikoihin ja toisaalta uusiin hittibiiseihin.
- vaihtelevaa..

- Sai ideoita omana ohjaukseen
- Huolellisesti ja selkeästi tehty. Joka tanssi oma kohtauksensa eli ns . Kohdan löytäminen helppoa
- Pistin dvd:n pyörimään ja oppilaat tanssivat siitä suoraan. Itselle on vaikeaa opetella tanssikuvioita. Oppilaat taas oppivat nopeasti katsomalla dvd:ltä.
- - soveltuvuus heikommin tanssiville
- DVD:t toimii, kursseilla itse tehdyt sarjat ym. unohtuvat, jos ei heti voi töissä käyttää
- Helpottaa toki työtä. Vslmistunneissakin on jouston varaa omalle ilmaisulle ja kehittelylle. Valmiilla tai ideoita antavalla koulutuksella jää enemmän resursseja panostaa ohjaamiseen ja asiakkaiden huomiointiin tunnin suunnittelussa ja tunnin aikana.
- Kirjallisissa täsmälliset ohjeet, erityisesti jos tueksi ei ole videota; alkuasento, suoritus, loppuasento, mikä lihas työskentelee jne. Videoissa selkeät näytöt ja samaan aikaan selostetut ohjeet.
- dvd:ssä selkeät mallit ja ohjeet.
- Helppoa opetella sarjoja ulkoa.
- Valmis koreografia ja musat!!!
- dvd: ssä videokuva mistä näki kuinka tanssi sujui.
- Vavhojen tanssien cd-levyt
- Erinomaisen laadukkaita, suoraan käyttöön otettavia sellaisenaan.
- Valmiit musiikkitähdet cdllä, videolla näytöt selin tehtynä kameraan (peilikuvana vaikeampi hahmottaa). Kirjallisissa ohjeissa kasit laskettuna.
- Tiedän että materiaali toimii.
- No kuva materiaali oli hyvä.
- Musiikki ja koreografioihin ideoita
- joitain hyviä ideoita
- Tanssipalvelimessa selkeys ja yksinkertaisuus, Åke Blomqvistin vanhojentanssivideoissa ja materiaaleissa hitaus, ja yksinkertaisuus, jotta vähemmän tanssinut liikunnanopettajakin pysyy kärryllä.
- materiaalivihkonen jossa askeleet, vuorot ym.
- - Muistiinpalauttaminen itselleni
- Selkeä ohjeistus ja eteneminen perusteista kokonaissuoritukseen. --> Malli opetukseen.

- Sanalliset ohjeet ja näytöt olivat hyvät
 - Jokaiselle jotakin
 - Kaikkein paras yhdistelmä on DVD ja lisäksi kirjallinen manuaali liikkeistä, jossa TIKKU-UKOT demonstroivat liikettä. Siitä voi nopsasti kerrata liikkeen.
 - Valmis koreografia, joka huomioi monen tasoiset oppilaat.
 - DVD:ltä näki visuaalisesti mitä pitää tehdä ja manuaalista sai neuvoja ajoitukseen.
 - ideat ja inspiraatii
 - erilaiset työskentelytavat
 - Kursseilla ainakin konkreettinen näyttö uusista ideoista.
 - uudet ideat, nuoria innostava musiikki
 - Dvd materiaali jota pystyy hyödyntämään usein ja josta saa varmuutta suoritustekniikkaan. Myös sarjamalleja ja liikkeiden kehittäminen on plussaa.
 - Ideoiden ja inspiraation etsimiseen hyvä väline
 - Videomateriaalit ovat helppokäyttöisimpiä, ne löytyvät nopeasti tarvittaessa ja niistä saa nopeasti poimittua tarvitsemansa vinkit.
 - Ohjeisiin liitetty musiikkivalinnat ja valmiit musiikit
 - Ihanaa, jos on jotain valmista pohjaa, jonka varaan alkaa rakentamaan omaa.....
 - askelsarjoihin suoraan sopivat musiikit, joista tahti on itsekin helppo kuulla/löytää
- kuvallinen ohjeistus (video)
- tasovaihtoehtoja iän/taidon mukaan. Eli samantyyppinen sarja, josta on esitetty eri variaatioita
- Materiaaleissa laskettiin askeleet/kuviot --> tästä sai mallin, miten asian voi oppilaille opettaa
- dvd, pelkistä kirjallisista ohjeista en jaksa alkaa miettimään miten askeleet on tarkoitettu tehtäväksi
 - Power mover DVD tanssit olivat nuorille sopivia ja mielenkiintoisia.
 - Dvd-materiaalit parhaita, jos ne on hyvin tehty; sekä peilikuva- että selinnäyttö, selkeä lasku, sopivan pituiset opetussarjat.
 - Uusia näkemyksiä ja tärkeitä pointteja tuttuihin asioihin

QUESTION 13: What, in your opinion, was not good about the material?

Number of answers: 48

- Tanssit ovat olleet joskus liian vaikeita.
 - Liian suppea materiaali
 - Osa materiaalista ei ole ollut huolella tehtyä. esim vanhojentansseja havainnollistavissa videoissa aloitusjalka saattaa vaihdella videolla esiintyvillä henkilöillä etc.
 - Paljon vielä sovellettavaa ja mukautettavaa kyseisen ikäisille lapsille sopivaksi, sekä eriyttäminen pyörätuolissa istuvalle lapselle, sekä tarkkaavaisuus- ja hahmotushäiriöstä kärsiville.
 - kirjalliset ohjeet
 - Jos musiikki puuttui, sen etsimiseen menee yllättävän paljon aikaa. Myös tanssien opetelluun menee aikaa, jotta osaat opettaa sen luontevasti oppilaille.
 - Muokattavuutta varainkin erityisryhmille joskus vaikeaa
 - Videoissa musiikin hankkiminen. Niiden vanhentuminen. Samoin harjoittelu vaikeaa kun ei muistilappua. Treenattava kotona ja kelailtava koko ajan, kun sarjat pitkissä pätkissä.
- Pelkässä kirjallisessa materiaalissa liikkeet käytännössä keksittävä itse, kun ei tajua ilman kuvaa.
- Usein materiaali toistaa itseään tai ei sovellu sellaisenaan omiin käyttötarkoituksiin, jolloin esim. maksaminen dvd:istä tms. kovin kalliisti on turhaa.
 - Musiikit
 - Kirjallisiin ohjeisiin on helppo palata pitkänkin ajan jälkeen. Kun on esim. Paperilla valmis koreografia, niin oikea musiikki vaan mukaan, niin äkkiä pystyy orientoitumaan tunnin pitoon. Aina ei ole mahdollisuutta avata konetta tai selata dvd:lta suunnitelmaa. Omat sijaisuustuntini tulevat hyvin pienillä varoitusajoilla.
 - Materiaali ilmestyy liian usein suhteessa siihen, kuinka usein tunnin sisältöä todella kannattaa ja tarvitsee muuttaa
 - Omassa käytössä on toiminut miusta ihan hyvin. Minusta minkä tahansa materiaalin käyttö tarvitsee kyllä ammattitaitoa. Nuo formatiiviset matskut on sellaiselle parempi jolla ei niin paljon tietotaitoa. Mutta toisaalta voi ihan valmis koreografiakin näyttää ihan erilaiselle kuin vaikka opetusdvd:llä. Eikä asia toki ole aina kiinni ohjaajasta vaan myös tanssijoiden taitotasosta. Ajattelen tässä nyt esim. nuorille suunnattuja PowerMovereita.
 - Saatavuus, hinta.
 - Koreografioiden ja musiikin taso vaihtelee hyvin paljon esimerkiksi Zumba-materiaaleissa. Joskus sieltä löytyy erinomaisia tärppejä tunneille, mutta aika usein turvaudun YouTubeen. Toivoisin laadukkaita materiaaleja.
 - kirjalliset ohjeet ovat usein typistettyjä ja vaikeaselkoisia.

- Aina ei ymmärtänyt ohjeita
 - Liikaa taiteellista yrittämistä koreografiadvd:ssä eli kokonaiskuva tanssijasta koko ajan saisi olla
 - ei motivoi paljon tanssineita
 - Ks. yllä
 - Joskus varsinkin valmistuntikonseptit ovat liian tiukkoja, eikä esim. musiikkivalintoihin tai liikevalintoihin pysty vaikuttamaan niin paljon kuin haluaisi. Valmistuntimalli voi olla myös ryhmän kehityksen esteenä, jos tunti pitää esim. vetää joka kerta täysin samalla kaavalla.
 - Epätarkat näyttösuunnat, huonosti kuvailtu osa- tai kokonaissuoritus.
 - Tanssillisiin ryhmäliikuntatunteihin on vaikeampi löytää muuta apua, kun liikepankkiin uusia ideoita. pääasiassa materiaalit perustuu paritanssien opetukseen.. ja käyttämäni materiaalit on olleet vuodelta x..
 - Ei pääse tekemään muutoksia/omia sarjoja
 - Piti silti etsiä lisää treeimusiikkia.
 - harjoitteet olivat vaikeita ja liian "ammattimaista" alakoulun oppilaille.
 - Näytöt peilikuvana
 - Ryhmien tasot ovat suuria,joten kaikki ei käy kaikille.
 - Liian vanha video ja liian helpot sarjat.
 - koko materiaali ei välttämättä toimi ohjaamalleni ryhmälle
 - Sanalliset kuvaukset mm. vanhojentansseista ovat tarpeen, jotta voi nopeasti kerrata mm. vuorojen kulun, mutta muuten sanallisista materiaaleista on vain vähän hyötyä.
 - Video heikohkolaatuinen
 - Kyllä kaikki toimi, mutta se tanssin oppiminen vai vei itseltä aikaa.
 - Suuri osa levystä jää käyttämättä
 - Huono DVD jää kokonaan käyttämättä. Joko liike on toistettu vain kerran tai kuvaus on ollut huono tai epäselvä. Paras DVD on sellainen, josta voi nopeasti kerrata, mutta josta näkee tarkasti.
- Kirjallinen materiaali ei hahmotu kurssin jälkeen ilman tikku-ukkoja. Etnofitnessillä on näitä tikku-ukkoja, jotka ovat ylivoimaisia selkeydessä.
- Materiaalin päivittäminen.
 - joitakin asioita vaikea soveltaa
 - usein koreografiat aivan liian vaikeita nykynuorille, pojille ylivoimaisia

- Itse toivoisin ideoita lattialla suoritettaviin tanssillisiin sarjoihin. Siis lattiatasossa. Siellä kivoja sarjoja käyttäen alustaa. Myös tanssillisille tunneille sopivia materiaaleja olisi toivomuslistassa seuraavat:

~lämmittelysarjat

-voimaa lajinomaisesti

-liikkuvuus ,kehittäminen ja sarjoja yhdistäen tanssiin

-venyttelysarjoja tunnin päätteeksi

Näitä aina kaipaa vaikka itse siis niitä suunnittelen paljon, mutta ohjaajat kaipaavat. Olen siis itse tanssillisen voimistelun kouluttaja ja ohjaajat ovat tällaista palautetta antaneet.

- Vaihteleva laatu videoissa, vie aikaa paljon etsiä sopiva video

- Paperimatskut häviävät eikä niitä tule käytettyä. Tosin videomateriaalit ovat käyttökelpoisimpia siten, että on käynyt materiaalin koulutuksessa tai kurssilla läpi ja videolta kertaa matskun.

- Käyttämäni materiaalit ovat olleet hyviä

- Liian vaikeat musiikit

liian haastava sarja (etenkin rytmirikot itselleni todella haastavia ohjata)

- Street dance DVD olit liian vaikeat askeleet ja musiikki vanhanaikaista

- Viittaaan edelliseen.

- Näiden avulla ei saa tukea eli jos tulee kysyttävää mieleen, niin ei voi kysyä suoraan mistään.

QUESTION 18: Is there anything else that you would like to add?

Number of answers: 18

- Tanssia olisi ihanaa opettaa, mutta aika ei tunnu riittävän. On kauheasti kaikkea, mitä itse pitävi hallita, suunnitella, etsiä, varata tila (siitä pula), hommata välineet (dvd, cd) tuntia varten (salissa ei välttämättä ole) perustanssit valssit jne. jää helosti opettamatta. Harmi!

- Materiaalin hinnan sopivuus riippuu siitä kuinka paljon eri mallitunteja tms. se sisältää. Tärkeintä on, että materiaali palvelee omia tarpeita.

- Hyvä Riksu :)

- Toivon todella että opetusmateriaali tulee saataville! Todella tärkeä ja iso apua opettajille.

Mielestäni hyvä idea olisi juuri vaikkapa nettiin säännöllisesti päivitettävät materiaalit, joihin voi ostaa tunnukset. (Videot vanhenevat aika nopeasti koulun hyllyyn...) Iso apu olisi myös alkulämpää

ideoista ja koko tanssitunnin koostamisesta. Vähän myös eri tanssityylien ja lajien alkuun introa mistä on kyse vaikkapa jazzissa tms. Kiitos!

- Koska jokainen ryhmä on erilainen, on myytävä materiaali harvoin sovellettavissa sellaisenaan suoraan käyttöön. Tästä syystä siitä maksaminen on usein kiven takana. Suosin enemmän edullisia vaihtoehtoja, joissa ei tarvitse ostaa "sikaa säkissä", esim. pelkän kuvauksen perusteella vaikkapa 60 min dvd:tä, jonka laadusta ei ole mitään taetta.

- Kun tekee pätkätöitä monelle työnantajalle, koulutusten käyminen vähenee, koska itsemaksaen kustannukset ovat kohtuuttomia.

- Eipä muuta kuin onnea matskun tekoon

- peruskoulun liikuntatunneilla tasoerot ja kiinnostus tuo isoimman haasteen. Pojille tulisi suunnata tanssia siinä missä tytöillekin. Valitettavaa on, että on usein opettajan persoonasta kiinni opettaako tanssia vai ei...

Hyvää jatkoa tanssikoulun kanssa :)

- Materiaaleja on saatavilla jo paljon ja erilaisia (R)-tuotemerkkejä tulee koko ajan lisää. Arvostan tässä ohjaajan vapautta valita ja olla sitoutumatta mihinkään tiettyyn tuotemerkkiin. Ohjaajille tai yrittäjille tulee lisäksi Teosto- ja Gramex-maksut, joita minäkin maksan jo yli 700 e vuodessa. Ei ole kiinnostusta maksaa enempää musiikin käytöstä. Aikaa videoiden katsomiseen ei juuri ole. Yksittäiset videopätkät netissä ovat nopeammin katsottavissa.

- Jos pyrit tekemään materiaalin sekä liikunnanopettajille että -ohjaajille, mielestäni kannattaisi rajata materiaali vain jommalle kummalle kohderyhmälle, koska materiaalin tulisi muuten olla todella laaja.. Liikunnanopettajat opettavat perus paritansseja oppilaille, jotka pääsääntöisesti eivät ole välttämättä kovin motivoituneita ja motorisesti lahjakkaita, kun taas ohjaajat ohjaavat liikuntaa enemmän motivoituneille asiakkaille ja lisäksi huomattavasti monipuolisemmin..

- Ohjaan itse Les Mills tunteja (en tanssillisia), ja siinä dvd, musiikki + koreografiavihkonen todella hyvin rakennettu. Eli todella helppoa tarkistaa ja opetella.

- O

- tsemppiä!

- Hintaa on täysin mahdoton sanoa, koska kysymys on epätarkka. Esimerkiksi yhden päivän koulutus videomateriaaleineen on usein noin 100 € luokkaa kotimaisilla tarjoajilla. Jos kysymys on kuukausittaisesta materiaalista, 20 € on maksimihinta.

- Materiaalissa olisi hyvä käyttää rohkeita musiikkivalintoja. Kompromissit ja "keskivertomielenkiintoinen musiikki" on usein laimeaa. Musiikin valintojen tulisi olla innostavaa ja poikkeuksellista, mieleenpainuvaa ja tunteisiin vetoavaa.

- LesMills on tämän jo tehnyt eli olisi kiva jos tuleva tuote poikkeaisi jo olemassa olevista ja toisi jotain uutta.

- Laadusta maksetaan!

- Arvokasta työtä teet, onnea! Itse opetan/käytän työssäni nykyään lähinnä soveltavaa liikuntaa/tanssia, jossa hyödynnän monivuotista tanssikokemustani:)